

Gold Country Festival

Statewide 2002

Folk Dance Institute

Saturday, May 18, 2002 10:00 am to 12:00 pm and 1:30 pm to 3:30 pm

Syllabus

- 7-8- IBRAIM ODZHA - Mac
- KOKONJISA I MINCTA
- MEMEDE
- 2- NEVROKOPSKO ORO *Pirin, Bulg*
- 1- ROMSKA GAIDA - Mac
- 8- ROMSKI CHACHAK - Mac
- STARO ORO
- TROPANKA

Presented by Larry Weiner

- 9 1920's SAMBA - Brazil
- 4- 1914 TANGO ARGENTINO
- 5- THE TRIPLET GALLOP QUADRILLE - *England USA*

Presented by Richard Powers



A California Miner's Dance.

Institute Committee

Marion Earl, Chair Bill Fleenor Al and Teddy Wolterbeek
Ruth Ruling, Advisor

Sponsored by the Folkdance Federation of California

Ibraim Odzha

(Central Macedonia)

Source: Learned from Severdjan Azirov and his family. Severdjan and his family are Macedonian Roma, originally from Skopje, Macedonia, and now living in Bronx, NY. This is also one of the dances of the Macedonian Rom community in New York and is essentially a "Beranche". The tune Ibraim Odzha is found through the central part of Macedonia, and it is not uncommon to hear this played on zurla & tupan, izvorno instruments, modern instruments, brass band or by a chalgija band (perhaps accompanied by a singer).

Pronunciation: EE-brah-eem, OH-dzja

Formation: Mixed lines of men and women, hands held up at shoulder height, wt on RF, facing ctr.

Rhythm: Nominally - 12/16

\underline{S} Q Q \underline{S} Q
(3/16 + 2/16 + 2/16 + 3/16 + 2/16)
 $\underline{1}$ 2 3 $\underline{4}$ 5

Note: For dance purposes count "1" is often broken down farther as:

(1/16 + 2/16) = 3/16

Q S

Record: Novo Selo BA-US-1001
Kochani Orkestar - (The East is Red) - CD-CRAW-19
Ibraim Odzha - Mirvet Belovska accompanied by chalgija orchestra
Tanec LPV 1211 - Ibraim Odzha (Zurla & Tupan)
Statewide 2002 - Gold Country Festival CD

Meas. Ct.

- 1 $\underline{1}$ 1/16 Facing center, with Wt on RF, Step very slightly fwd (towards center) onto ball of LF.
 2/16 Step back in place onto RF.
- 2 chukche* in place on RF.
- 3 Step slightly Sidewards to L onto LF.
- 4 Facing ctr, step fwd onto RF crossing it slightly in front of LF.
- 5 Step back in place onto LF.
- 2 $\underline{1}$ 1/16 Step very slightly fwd (towards center) onto ball of RF.
 2/16 Step back in place onto LF.
- 2 chukche* in place on LF.
- 3 Step slightly Sidewards to R onto RF.
- 4 Facing ctr, step fwd onto LF crossing it slightly in front of RF.
- 5 Step back in place onto RF.
- 3 Repeat pattern Meas. 1.
- 4 $\underline{1}$ 1/16 Turning to Face CCW, Step very slightly fwd (CCW) onto ball of RF.
 2/16 Step back in place onto LF.
- 2 chukche* in place on LF, lifting free RF slightly in front, R-Knee bent.

- 3 Step forward onto RF.
 - 4 Step forward onto LF beside, or slightly in front of, RF.
-
- 5
 - 1 Step forward onto RF.
 - 2 Step forward onto LF.
 - 3 chukche* on LF while beginning to bring free RF forward.
 - 4 Step forward onto RF.
 - 5 Turning to face center, Step forward (towards center) onto LF.
 - 6 Step backwards into place onto RF.

Embellishments:

The description above describes the framework out of which the dance is created (actually the framework is probably even simpler). As with many Macedonian dances, it actually makes little difference where you place foot (i.e. front or behind) even though for a given dance it may be more often found that one more often moves in one way than the other. Since there is such variety in the musical styles that suits a dance of this type, the dancer should take their "stylistic" cues from the character of the music.

NOTE: * chukche - a hop where the hopping foot doesn't leave the ground, a bounce.

Presented by Larry Weiner
 Statewide 2002 – Gold Country Festival

KOKONJISA I MINCTA

(East Serbia)

Source: Learned by Larry Weiner in August 1978, from residents of the village of Topolnica, a Vlach village, in East Serbia.

Pronunciation: Koh-Kon-YAH-Sha-Ee-Mun-TSEH-Ta.

Formation: Open circle of dancers with leader at right; hands held down at sides.

Record: Village Dances of Topolnica - LW-2
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<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1	1	Facing slightly R of ctr, small leap to R onto RF.
	&	Step on LF, crossing it slightly in front of RF.
	2&	Repeat cts. 1& this Meas.
2	1	Small leap to R onto RF.
	&	Step on LF, crossing it slightly in front of RF.
	2	Small leap to R onto RF.
	&	Hold.
3	1	Facing ctr., step slightly sdwrds to L onto LF.
	&	Step on RF beside LF.
	2	Step in place on LF.
4	1	Step slightly sdwrds to R onto RF.
	&	Step on LF beside RF.
	2	Step in place on RF.
5	1	Jump onto both ft (LF actually lands first) moving diagonally fwd to L.
	2	Jump onto both ft (RF actually lands first) moving sdwrds to R.
6	1	Step bkwrds onto LF.
	&	Step onto RF beside LF.
	2	Step in place onto LF.
7	1	Jump onto both ft (RF actually lands first) moving diagonally fwd to R.
	2	Jump onto both ft (LF actually lands first) moving sdwrds to L.
8	1	Step bkwrds onto RF.
	&	Step onto LF beside RF.
	2	Step in place onto RF.

9-16 Repeat Meas. 1-8 with opposite footwork and direction;
HOWEVER, meas 9 & 10 DO NOT MOVE TO THE LEFT BUT ARE DANCED IN PLACE.

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Memede

(South Serbia)

Source: First observed in 1966 at the "Beogradski Sabor" in Belgrade when performed by a group from Kosovo. There are a number of variants to Memede; this particular version is from the South Serbian village of Koretište near Gnilane in Kosovo and was observed there in 1972 by Steve Kotansky and Bob Liebman.

Pronunciation: MEH-me-deh

Formation: Separate lines of men and women with leader on Right. Men using "T" (shoulder) hold and women using "W" (hand joined at shoulder height) hold.

Rhythm: 7/8 counted 1-2 3-4 5 6-7
 1 2 3 4
 S S Q S

Record: Any Serbian or Macedonian Brass Band or accordion music called "Memede" will probably work.

"Tri Puta Mi Chukna" (Memede), Side 1, Band 6 Orkestar Ekrema Mamutovica,
Diskoton LP 8069.

Memede - Folklore Dances of Yugoslavia - WT-LP-64-701 -Medo Chune Ensemble
Statewide 2002 – Gold Country Festival CD

Meas.	Ct.	
1	1	Facing slightly right (CCW) wt on LF
	1	chukche* on LF while lifting free RF out to R side.
	2	Step fwd (CCW) onto RF.
	3	Step onto ball of LF bring it up to, but slightly behind, RF.
4	4	Small step fwd onto RF as LF begins to lift to L side.
	2	Repeat pattern Meas 1., but with opposite footwork.
3-4	3-4	Repeat pattern of Meas 1-2.
	5	Turning to face center, chukche* on LF while lifting free RF in front R-knee bent.
5	1	Step in place onto RF.
	2	chukche* on RF while lifting free LF in front L-knee bent.
	3	Flexing R-knee, touch ball of LF briefly in front of RF.
	4	Flexing R-knee, touch ball of LF briefly in front of RF.
6	1	chukche* on RF while lifting free LF in front L-knee bent.
	2	Small step backwards onto LF.
	3	Small step backwards onto ball or RF.
	4	Small step forwards onto LF.
7-8		Repeat pattern Meas 5-6, however, to face R (CCW) on last two counts of Meas 8.

Notes: Variants of this dance that I have observed include a 6 measure version (rather than the 8 measure version presented here) and one where the lift of the free foot is more forward than out to the side on Meas. 1-4.

chukche* - a hop where the hopping foot doesn't leave the ground, a bounce.

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Nevrokopsko Oro

(Pirin, Bulgaria)

- Source: As seen danced by dancers from the Goce Delchev area of Pirin, Macedonia (Bulgaria) at the Koprivshitsa Festival in Bulgaria, summer of 1981.
- Pronunciation: Nev-row-kop-sko Oro
- Formation: When I observed this dance in 1981, men and women started out in different lines (men using a shoulder hold "T"; and women holding hands at shoulder height "W" and close to each other.) Each line was doing different steps as described below, but ended up merged into a single line doing the women's step. I suspect this particular characteristic (2 lines doing separate steps merging into one) was more a creation of the local choreographer rather than a reflection of how the dance is traditionally danced. Yves Moreau presented a similar dance from the same area some number of years ago, however, that version takes 8 measures to complete the step pattern, whereas this version has a 3 measure step pattern.
- Rhythm: 8/8 (2 + 3 + 3) or (2 + 3 + 1 + 2)

Quick-Slow-Slow or Quick, Slow, Very-Quick, Quick)
1 2 3 1 2 & 3

Record: Bulgarische Tanze mit Maria Eftimova Karaleeva - VAW CD-ME-990144
Statewide 2002 - Gold Country Festival CD

Style - Flat footed - Changes called

- | Meas. | Ct. | Women (Hands held in "W" position) |
|-------|-----|---|
| 1 | 1 | Facing center, hop slightly on LF, simultaneously free RF is extended slight fwd close to ground. |
| | 2 | Turning to face slightly CCW, step fwd (CCW) onto RF. |
| | & | Step up onto ball on LF bringing it up to, and slightly behind R-Heel. |
| | 3 | Continuing CCW, step on fwd onto RF. |
| 2 | 1 | Continuing CCW, Step up onto LF bringing it up to, and slightly behind R-Heel. As you step onto LF move RF fwd in air (low to ground) in LOD. |
| | 2 | Continuing CCW, step on fwd onto RF. |
| | & | Step up onto ball on LF bringing it up to, and slightly behind R-Heel. |
| | 3 | Continuing CCW, step on fwd onto RF. |
| 3 | 1 | Hop in place on RF, turning to slightly L to face center. |
| | 2 | Facing slightly left of center, step onto LF, moving it slightly behind RF. |
| | 3 | Facing slightly left of center, Hop on LF in place, simultaneously free RF is extended slightly fwd close to ground. |
| | | <u>Men</u> (arms extended sideways, hands on near shoulder of person next to you) |
| 1 | 1 | Facing center, and moving CCW (to R), Hop on LF. |
| | 2 | Step sideways to R onto RF. |
| | & | Hop on RF. |
| | 3 | Continuing R, Step onto LF crossing it in front of RF. |

Nevrokopsko Oro (Continued)

<u>Meas.</u>	<u>Ct.</u>	<u>Men (Continued)</u>
2	1	Facing Center, Hop on LF, lifting free RF in front, R-Knee bent.
	<u>2</u>	Step in place onto RF, simultaneously swinging free L-Heel slightly to L, L-Knee bent.
	<u>3</u>	Hop in place on RF, simultaneously swinging free LF down in front touching L-Toe fwd.
3	1	Facing Center, Hop on RF, lifting free LF in front, L-Knee bent.
	<u>2</u>	Step in place onto LF.
	<u>3</u>	Hop in place on LF, simultaneously swinging free LF down in front touching R-Toe fwd.
		<u>Men & Women together (Hand held in "W" position)</u>
1	1	Facing center, and moving CCW (to R), Hop on LF.
	<u>2</u>	Turning to face CCW, Step fwd to R onto RF.
	&	Hop on RF.
	3	Continuing R, Step onto LF crossing it in front of RF.
2	1	Continuing CCW, Hop on LF. As you hop onto LF move RF fwd in air (low to ground) in LOD.
	<u>2</u>	Continuing CCW, step on fwd onto RF.
	&	Step up onto ball on LF bringing it up to, and slightly behind R-Heel.
	3	Continuing CCW, step on fwd onto RF.
3	1	Hop in place on RF, turning to slightly L to face center.
	<u>2</u>	Facing slightly left of center, step onto LF, moving it slightly behind RF.
	<u>3</u>	Facing slightly left of center, Hop on LF in place, simultaneously free RF is extended slightly fwd close to ground.

Note: This dance can be danced either in separate lines of Men and Women each dancing their own respective step patterns, or, together using the "Men & Women together" pattern.

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Romska Gaida

(Macedonia)

Source: Learned from Severdjan Azirov and his family. Severdjan and his family are Macedonian Roma, originally from Skopje, Macedonia, and now living in Bronx, NY. This is one of the popular dances of the Macedonian Rom community in New York and it is very similar to most other variants of the dance "Gaida" found in various parts of Macedonia.

Pronunciation: RHOM-ska GUY-da

Formation: Mixed lines of men and women, hands at sides, facing CCW, wt on LF.

Rhythm: 2/4

Record: Any Macedonian Rom dance tune called "Gaida" will probably be fine. Tunes used in class were:

Makedonska Gajda - Bleh Orkestar Agushevi - Mister Company CD-011

Kumska Gajda - Bleh Orkestar Agushevi - Mister Company CD-011

Statewide 2002 - Gold Country Festival CD

<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u>
1	1	Facing CCW, step forward onto RF.
	2	Continuing CCW, step forward onto LF.
2	1	Continuing CCW, step forward onto RF.
	2	Continuing CCW, step onto LF, bring it behind and slight to Right of RF.
	&	Continuing CCW, step forward onto RF.
3	1	Facing CCW, step forward onto LF.
	2	Continuing CCW, step onto RF beside LF.
	&	Continuing CCW, step forward onto LF.
4	1	Turning to face center, Step sideways to R onto RF.
	2	chukche* on RF, lift LF in front of RF, L-Knee bent.
5	1	Facing center and moving CW, Step Sideways to L onto LF.
	2	Turning to face CW and moving CW, step forward onto RF.
6	1	Turning to face center, Step slightly sideways to Left onto LF.
	2	Standing on LF, lift RF in front of LF, R-Knee bent.
7	1	Facing center, Step sideways to R onto RF.
	2	Standing on RF, lift LF in front of RF, L-Knee bent.
8	1	Turning to face center, Step slightly sideways to Left onto LF.
	2	Standing on LF, lift RF in front of LF, R-Knee bent.

Embellishments:

- 1) Often, in tunes where the music speeds-up, the dance rhythm of the dance steps would change on meas 2 & 3 from Slow-Quick-Quick to Quick-Quick-Slow.
- 2) Frequently dancers would substitute 3 steps in place (Slow-Quick-Quick) in any of the measures 6, 7, or 8.

NOTE: chukche* - a hop where the hopping foot doesn't leave the ground, a bounce.

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Rovski Č^ˇč^ˇak

(Macedonia)

Source: Learned from Severdjan Azirov and his family. Severdjan and his family are Macedonian Roma, originally from Skopje, Macedonia, and now living in Bronx, NY. This is also one of the popular dances of the Macedonian Rom community in New York and it is similar to other versions of Č^ˇč^ˇak in its 10 measure dance structure.

Pronunciation: ROM-ski ČA-chak

Formation: Mixed lines of men and women, hands at sides, facing center, wt on LF.

Rhythm: 2/4

Record: Any Serbian or Macedonian Brass Band or accordion music called Chachak@ will probably work.

2221498 Butskovo Kolo (Č^ˇč^ˇak) - Ilmi Jasharov I AStipski Svadbari@ - RTB

Pehchefsi chachak - Tatko I Sin Mustafaovi - Jugoton CAY 2113
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<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u> - facing center
1	1	Facing center, step forward (towards center) onto RF.
	2	Step back in place onto LF.
2	1	Beginning to turn to R, Step Sidewards to R onto RF.
	2	Turning to face CCW, cross and step forward onto LF.
3	1	Facing CCW, Hop forward on LF.
	2	Continuing CCW, step forward onto RF.
4	1	Facing CCW, Hop forward on RF.
	2	Continuing CCW, step forward onto LF.
5	1	Facing CCW, Hop forward on LF.
	2	Turning to face center, step sidwards to R onto RF.
6	1	Facing center step backwards onto LF.
	2	Turning to face CW and moving CW, step forward onto RF.
7	1	Facing CW, Hop forward on RF.
	2	Continuing CW, step forward onto LF.
8	1	Facing CW, Hop forward on LF.
	2	Continuing CW, step forward onto RF.
9	1	Facing CW, Hop forward on RF.
	2	Turning to face center, step sidwards to L onto LF.
10	1	Facing center step backwards onto RF.
	2	Facing center, step slightly forward onto LF.

Embellishments:

- 1) Sometimes, as a variation, dancers would substitute a Hop-Step-Step (Q-Q-S) for Meas 2.
- 2) Sometimes during the Hop on Meas 3, 4, 5, 7, 8 or 9 dancers would

- 3) simultaneously touching ball of free foot near heel of (or in front of) hopping foot. Sometimes dancers would substitute 3 small running steps (Q-Q-S) instead of doing Meas 3, 4, 5, 7, 8, or 9 as described above.

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STARO ORO

(Macedonia)

- Source: As presented by Pece Atanasovski in Washington, DC in 1984. The comes from the Pelagonia region in the area between Prilep and Bitola.
- Pronunciation: STAH-ro oh-ro ("The Old Dance")
- Formation: Mixed lines of men and women, hands held up a shoulder height, facing CCW, wt on LF.
- Rhythm: 8/8
Q S S Q S
(1/8 + 2/8 + 2/8 + 1/8 + 2/8)
1 2 3 4 5
- Record: Jugoton LSY-61392, Side 1, Band 3 (Staro Oro)
Statewide 2002 – Gold Country Festival CD

Meas.	Ct.	Basic Pattern
1	1	Facing CCW, chukche* on LF while lifting free RF up in front, R-knee bent.
	2	Step fwd (CCW) onto RF.
	3	Hop on RF while lifting free LF up in front, L-knee bent.
	4	Slight leap fwd (CCW) onto ball of LF.
	5	Large step fwd (CCW) onto RF.
2	1-5	Continuing to move CCW, Repeat Pattern Meas 1, above but with opposite footwork.
3	1	Facing CCW, chukche* on LF while lifting free RF up in front, R-knee bent.
	2	Turning to face ctr, step sideways to R onto RF.
	3	Facing ctr, touch L-Toe to ground in front of RF, L-knee straight. Weight stays on RF.
	4	Turning L to face CW, Step fwd onto LF.
	5	Step backwards onto RF.
4	1-5	Moving CW (to L) repeat Pattern of Meas 1, with opposite footwork (and direction).
5	1-5	Moving CW (to L) repeat Pattern of Meas 1 with opposite direction.
6	1	Facing CW, chukche* on RF while lifting free LF up in front, L-knee bent.
	2	Turning to face ctr, step sideways to L onto LF.
	3	Facing ctr, touch R-Toe to ground in front of LF, R-knee straight. Weight stays on LF.
	4	Facing ctr, step sideways to R onto ball of RF.
	5	Step into place onto LF.
7	1-5	Continuing to face ctr, Repeat Pattern Meas. 6, with opposite footwork.
8	1-5	Repeat Pattern Meas. 6.

Embellishments:

As with many Macedonian dances, the leader of the line may, at any time, add their most treasured "ornaments" onto the dance. These would include turns, squats, leaps and other movements. E.G.,

Replace meas 3 with the following:

- 3 1 Facing CCW, Hop on LF while lifting free RF up in front, R-knee bent.

- 2 Turning to face ctr, Leap sideways to R onto RF.
- 3 Pause.
- 4 Turning L to face CW, Leap fwd (CW) onto LF.
- 5 Step fwd (CW) onto RF.

Or, as Pece often did during the latter part of the dance, you may choose to replace Meas 6-8 with the following:

- 6 1 Facing CW, hop on RF while lifting free LF up in front, L-knee bent.
- 2 Turning to face ctr, step sideways to L onto LF.
- 3 Facing ctr, Hop in place of LF bringing free RF up in front, R-knee bent.
- 4 Facing ctr, leap sideways to R onto ball of RF.
- 5 Facing ctr, step onto LF, crossing it in front of RF.
- 7 1-5 Facing ctr, Repeat Pattern Meas. 6 (this embellishment), with opposite footwork.
- 8 1-5 Repeat Pattern Meas. 6 (this embellishment).

NOTE: chukche* - a hop where the hopping foot doesn't leave the ground, a bounce.

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Tropanka

(Dryanovo - Thrace, Bulgaria)

Source: I first saw, and filmed, this dance at the 1981 Koprivshitsa, Bulgaria Folk Festival. Most recently Iliana Bozhanova has presented this dance during her recent teaching tour.

Pronunciation: **Troh**-pahn-ka

Formation: Mixed circle of men and women, facing center, hands joined at sides. Dance progresses slightly to the right.

Rhythm: 2/4

Record: IBLD #7 "To Bulgarian Folklore with Love" - Iliana Bozhanova & Lyuben Dossev
Statewide 2002 – Gold Country Festival CD

<u>Meas.</u>	<u>Ct.</u>	<u>Note - it takes 11 measures to complete the dance sequence</u>
1	1	Step sdwrds to R onto RF. (Swing arms backwards)
	2	Hop in place on RF, swinging free LF slight fwd and in front to R. (Swing arms fwd)
2		Repeat pattern Meas 1, this Figure, but with opposite footwork. (Swing arms as in Meas 1)
3		Repeat pattern Meas 1. (Swing arms as in Meas 1)
4	1	Turning Left to face CW, leap fwd, CW onto LF. (Swing arms up into "W" position)
	2	Jump slight fwd, CW landing heavily onto both feet. (Keep arms in "W" position)
5	1	Continuing CW, leap fwd onto RF. (Keep arms in "W" position)
	2	Continuing CW, leap fwd onto LF. (Keep arms in "W" position)
6	1	Continuing CW, jump fwd and landing heavily on both feet. (Keep arms in "W" position)
	2	Continuing CW, leap fwd onto RF. (Keep arms in "W" position)
7	1	Continuing CW, leap fwd onto LF. (Keep arms in "W" position)
	2	Jump slight fwd, CW landing heavily onto both feet. (Keep arms in "W" position)
8	1	Turning to face center, leap onto RF crossing it in front of LF. (Swing arms down)
	2	Step back into place onto LF. (Swing arms back up into "W" position)
9	1	Turning to R to face CCW, Step fwd (CCW) onto RF. (Keep arms in "W" position)
	2	Hop on RF. (Keep arms in W position)
10	1	Continuing CCW, step fwd onto LF. (Keep arms in "W" position)
	2	Hop on LF, turning to face center. (Keep arms in "W" position)
11	1	Facing center, step sideways to R onto RF. (Begin to swing arms down to sides)
	2	Step onto LF behind RF. (Arms are now down at sides)

Presented by Larry Weiner
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The earliest form of **SAMBA** from 1920s descriptions
(Brazil)

The Brazilian Samba was introduced to Parisian society in 1922 by Monsieur Duque, of Maxixe fame, at his Montmartre dance hall Shéhérazade. The Brazilian orchestra *Las Baútas* provided music for the premiere. At this time the samba was virtually unknown outside of Brazil, but it didn't take long for it to spread from Paris to western Europe and the United States.

This samba was a 1922 version of the Brazilian Two-Step, known as *maxixe* a decade earlier. French dance masters noted the similarity between the two dances and further suggested that the music for samba and maxixe could be interchanged "without inconvenience."

The modern ballroom samba retains much of this original form, as introduced by M. Duque in 1922. Meanwhile the native samba has continued to evolve in Brazil, where it no longer resembles the early version.

The maxixe of 1913 was too complex to gain the widespread popularity of the other ragtime-era dances. Its only appearance at a tea dance might be by a single couple who had rehearsed a maxixe sequence. The samba, on the other hand, was easy enough to be enjoyed freestyle. The steps below may be enjoyed in any order, or in the following sequence.

MUSIC: An original *bal musette* samba recording from 1920s Paris, R. Powers cassette.

RHYTHM: 2/4

TEMPO: 124 bpm (note: this is faster than the earlier maxixe)

FORMATION: Cpls, in a Ballroom pos.

STEPS: Ftwk described for M; W use opp ftwk.

Pas de Samba (basic step, also called *les petits pas glissés*): M takes a small leap fwd L (ct 1); closes R to L (ct &); takes wt w/ L in place (ct 2), with a slight down-up-down motion, leaning slightly backward. Repeat opp, leaping bkwd R, leaning slightly fwd.

Pas Tournant (turning basic, also called *le tonneau*): Same as the Maxixe two-step: While starting to rotate CW (as a cpl), step L to L side, starting to bend body to R, starting to raise clasped hands (ct 1); close R to L (or cross R behind L) continuing to turn and bend (ct &); step L to L side, completing 180° turn and ending with body leaning to R side, M L (and W R) hands arched overhead (ct 2). Repeat to R side, continuing CW rotation, but leaning to L side, clasped hands coming down in a smooth sweep.

Les débo''tés (heel-and-toe, also called *assemblés de côté de fantasia*): Traveling sideways toward LOD, M facing away from ctr, M places L heel fwd diag/L while W places R toe bkwd diag/R (ct 1); M closes R to L w/ wt (ct &); M places L toe bkwd diag/L while W places R heel fwd diag/R (ct 2); M closes R to L w/ wt (ct &). Repeat.

Assemblés de Côté (slow side steps, also called *les glissades*): M steps L ft to L side w/ slight hip-lead (ct 1); bring R ft up to L w/ wt (ct 2). Repeat.

Pas de Samba en Avant (cross steps): M crosses L over R (ct 1); steps R to R side (ct &); steps slightly bkwd L (ct 2), with a down-up-down motion. Repeat opp, beg crossing R over L. Turn shoulders with ftwk. W dances mirror-image, beg crossing R over L.

STYLING: Very relaxed and smooth, yet somewhat bouncy and energetic.

PATTERN

Measures

1-8 **Introduction** No action

I Basic Samba

1-8 Pas de Samba in place without rotating.

II Turning Basic

1-8 Pas Tournant rotating CW but not traveling LOD.

III Heel And Toe

1-4 Les débo''tés traveling sideways LOD, with 4 sets of heel-and-toe steps.

5-8 This is then executed turning CCW, with W traveling around the M who acts as a pivot point (his R foot stays in place) with 4 more sets of heel-and-toe steps.

IV Basic Samba

1-8 Pas de Samba in place without rotating.

V Slow Side Steps

1-4 M does 3 Assemblés de Côté toward his L side (3 meas); then M steps L to L side (ct 1) and lightly stamps R closed to L (ct 2) while inclining upper body slightly toward the R.

5-8 Repeat above traveling toward M's R side.

VI Turning Basic

1-8 Pas Tournant rotating CW.

VII Cross-Steps

1-8 Pas de Samba en Avant in place without rotation.

SEQUENCE: Repeat entire pattern from the beginning, parts I through VII.
Then repeat parts I and II and continue the Turning Basic for 6 more measures.

1914 TANGO ARGENTINO
(Buenos Aires, Argentina)

"The true Argentine Tango, the one and only" as described by Nicanor Lima, Buenos Aires, ca. 1914.

These are some of the most typical figures from the 50 figures and 125 variations described in this rare illustrated tango manual.

MUSIC: Any early tango with 8-bar phrases. If these steps are rearranged into freestyle improvisation, the music need no longer have 8-bar phrases.

RHYTHM: 2/4 TEMPO: 66-74 bpm

FORMATION: Cpls in Ballroom pos.

STEPS: Ftwk described for M; W use opp ftwk.

PATTERN

Measures

1-4 INTRODUCTION No action

PART I

1 PASOS PASEOS SERENOS M walks fwd L and R. Timing: S S.

2 SALTITO #3 M steps diag/L; closes R to L cutting R toe under heel; steps fwd L
Timing: QQ S

3-4 MEDIA LUNA "VAI VEN" M touches R ft fwd w/o wt, sweeping in a crescent arc around to the R side; takes a small step R bkwd; touches R back; takes a small step fwd L. Timing: S S S S.

5-6 MEDIA LUNA "MENDOCINA" Grapevine toward the ctr of the hall thus: M crosses R over L; steps side L; crosses R behind L; steps side L; approaches R to L (not quite closing). Timing: S S S QQ.

7-8 Returning: M crosses L behind R; side R; crosses L over R; side R; approaches L to R. Same timing.

PART II

1-2 PASOS PASEOS SERENOS M steps back R; walks fwd L, R, L. Timing: S S S S

3-4 EL OCHO Both cross-step toward the ctr of the hall then back thus: M crosses R over L; steps side L; approaches R to L. Timing: S QQ. Repeat opp, crossing in front again. W also crosses in front both times.

5-6 MOLINETE (Rueda) M crosses R tightly over L, rises on balls of both feet and slowly turns in place CCW for 4 slow cts while W does a grapevine around him: W crosses L over R; side R; crosses L behind R; side R.

7-8 SALIDA M crosses R over L as W crosses L over R, both crossing toward LOD; face ptr in Ballroom pos, M facing LOD, as M steps fwd L and W bkwd in LOD; M steps side R; closes L to R; steps back R. Timing: S S QQ S

Note 1: The sequence may begin with a preliminary step M bkwd R and W fwd L (the very last step of this sequence) on the ct. 8 before the sequence begins.

Note 2: These steps may be recombined in a different order for freestyle improvisation.

Note 3: Many other vintage tango and modern social tango steps remain from the early Buenos Aires tango, and were also described in Lima's tango manual. If you know other tango steps, you may include them in your improvisation with the assurance that they were probably described in Lima's 1914 book. Some exceptions are the British closing without weight on a concluding step (the Argentines usually closed with weight and proceeded to step on the next alternating foot), German head snaps, pivots, and deep dips which probably came from Parisian Apache influence.

Note 4: Today's living tradition Tango Argentino is clearly based on this original framework, but done with a newer style which evolved over the past century, and embellished with many kicks, slides, sweeps and other intricate footwork.

THE TRIPLET GALLOP QUADRILLE

(England, United States)

The first figure of "The Triplet", a three-part English quadrille recorded by Charles Durang in his Fashionable Dancer's Casket, Philadelphia 1856. The order of repeats is modified to fit the music "Schomberg Gallop"

MUSIC: "Schomberg Gallop" by Charles d'Albert. Recording by the Fleeting Moments Waltz & Quickstep Orchestra on Powers CD.

RHYTHM: 2/4

TEMPO: 136 bpm

FORMATION: Cpls, in a quadrille (square) formation. Cpl 1 is the top head couple, facing down the hall. Unlike modern squares, cpl 2 is their opp, the bottom head couple. Side couples: Cpl 3 is at the right side of cpl 1 and cpl 4 is opp cpl 3.

STEPS: Ftwk described for M; W use opp ftwk.

PATTERN

Measures

1-8 Introduction No action

CHORUS

1-2 All 4 cpls "aim" toward the cpl to their R and gallop (chasse) 4 slides to their places, M beg. L ft, M facing out of the set.

3-4 Rotate a quarter CW in place while balancing with two smooth polka steps.

5-6 Looking over elbows, cpls gallop 4 slides to the next place, M beg. R, M facing into the set.

7-8 Double balance again turning 1/4 CW in place.

1-8 Repeat both, continuing around the set, to home places.

FIGURE 1

1-2 Both head cpls gallop 4 slides up to their R side cpl and quarter-turn CW on the 4th slide.

3-4 Gallop 4 slides, over elbows, into the opp place.

- 5-8 Repeat to the other side cpl and to home.
- 1-8 Side cpls then dance as the head cpls did.

CHORUS: As before.

FIGURE 2

- 1-4 Both head cpls advance with 4 setting steps (smooth advancing polka steps or quick rant steps if they know rant) half-coupled (side-by-side) with partners. M pass L shoulders while crossing over. On the 4th setting step, W turns L to face home (M doesn't turn) and they take waltz position.
- 5-8 Return to home with 4 turning gallops (very smooth polkas), beg w/ M's side L then rotating CW.
- 1-8 Side cpls do this figure.

CHORUS: As before.

FIGURE 3

- 1-4 Head cpl #1 gallops straight down the set splitting bottom cpl #2 who are advancing to the head, separating from each other to allow the head cpl to pass between them, 7 slides ("a Tiroir"). M beg L.
- 5-8 Then cpl #2 splits cpl #1, beg on M R foot, 7 slides to return to places.
- 1-8 Side cpl #3 splits side cpl #4 and vice versa.

CHORUS: As before.